

Motifs in Woven Textiles at Pandai Sikek, West Sumatra

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ABSTRACT: This research entitled Weaving Textile Crafts in Pandai Sikek, West Sumatra aims to map the weaving motifs in Pandai Sikek, West Sumatra, Indonesia. Textile craft motifs consist of motifs of flora, fauna, geometric and other natural objects. The types of motifs, include the *Siriah Gadang* motif, the *Kaluak Paku* motif, the *Bunga Mawar* motif, the *Pucuk Rabuang* motif, the *Anggrek* motif, the Sunflower motif, the Lotus flower motif, the Jasmine Flower motif, and the *Itiak Pulang Patang* motif. The motifs of Pandai Sikek woven fabrics, both *Balapak* cloth and *Bacatua* cloth, are shoots of bamboo shoots, pucuk sikakau, sirangkak, saluak laka, gobah, tampuak mangosteen, areca nut, sirangkak, spinach and peanuts. The results of the study found that the application of motifs to textile crafts was found in weaving, embroidery and batik, both floral motifs, geometric fauna and other natural objects. There are two types of *songket* (woven fabrics) produced by Pandai Sikek craftsmen, namely the *songket balapak* and *songket batabua*. The motifs are applied to the shirts, headdress, *songket kodek*, *saruang balapak*, *saruang batabua*, *songket selendang*, *batabua tingkuluak tanduak shawl* (women's headgear), and *sisampiang* (*salempang penghulu*). Marketing is done in local, national and International communities.

Keywords: *Crafts, Textiles, Weaving, Pandai Sikek, West Sumatra.*

1. INTRODUCTION

Nagari Pandai Sikek is one of 75 villages located in X Koto, Tanah Datar Regency, West Sumatra. *Nagari* Pandai Sikek has an area of approximately 771 hectares consisting of 4 jorongs, namely Jorong Baruah, Jorong Tanjung, Jorong Koto Tinggi and Jorong Pagu-Pagu. Geographically, *Nagari* Pandai Sikek is located at the foot of Mount Singgalang. In Pandai Sikek, women especially are taught to weave in a manner inherited from generation to generation. Textile craft as a traditional craft reflects the culture identity and local genius. The skills required for arts and crafts begins with the social use of textile materials, both natural and artificial. In the Pandai Sikek village, there are rules or *pasumpahan* from previous generations regarding the process of inheriting *songket* weaving which adhered to by the people of the Pandai Sikek village. In accordance with the customary conventions in force in the Pandai Sikek village, a person who is entitled to acquire weaving skills must be a native Pandai Sikek village, meaning that his ancestors or *ninik mamak* came from the Pandai Sikek village (Izzati, 2018)

The variety of Minangkabau weaving and embroidery motifs is inspired by "nature becomes a teacher". The aesthetic values of *songket* woven cloth can be seen visually from the forms of decoration used, function, style, structure, and aesthetics of *songket* woven cloth. Sumardjo (2000: 33) says that aesthetics is a philosophy of the value of beauty both in nature and in various man-made art objects. *Songket* weaving is a man-made work of art that has beauty and aesthetic value. Manifestation of the aesthetic sense and understanding of the form of Pandai Sikek *songket* weaving can be seen in terms of the use of colors and motifs found on *songket* cloth.

2. METHODOLOGY

This study uses a qualitative method. Qualitative methods are used to examine phenomena that exist in the field related to the development of textile crafts, motifs applied to handicraft products, products produced by weaving craftsmen. The stages of data collection were carried out through library studies, observation, interviews and documentation. Data analysis techniques were carried out by means of data reduction, data grouping, data analysis, and formal and informal data presentation.

3. DISCUSS AND FIGURES

Nagari Pandai Sikek as a center for weaving crafts fulfills interest in weaving from various regions. The existence of weaving activities is due to the ongoing inheritance system. The inheritance system is carried out only by a certain generation, because according to the local community, inheritance should not be given to people who are not the *Nagari* Pandai Sikek community.

There are still quite a number of craftsmen in Pandai Sikek, but they have had their challenges. In 2020, due to the COVID-19 crisis, orders for textiles, embroidery and other functional items were non-existent. In 2021, there are only five distributors at Pandai Sikek that are still surviving, namely Satu Karya, Limpapeh, Pusako, Rumah Gadang, and Sentra Pandai Sikek. Because of this, many craft centers are closed. One of the craft centers and as a distributor that still exists is Satu Karya. According to Hj. Ema the center "Satu Karya" was also closed for 8 months during the Covid 19 study (Hj. Ema interview at Pandai Sikek, 29 November 2021).



Figure 1. "Satu Karya" Center for Pandai Sikek Weaving Rosta Minawati, 2021

The looms used are traditional, as in the example in the following figure;



Figure 2. Traditional Loom at the Craft sites Rosta Minawati, 2021

Textile craft motifs are motifs of flora, fauna, geometric and other natural objects. The types of motifs are the Siriah Gadang motif, the Kaluak Paku motif, the Rose Flower motif, the Pucuak Rabuang motif, the Orchid flower motif, the Sun flower motif, the Lotus flower motif, the Jasmine Flower motif, the Aka Bapilin motif, and the Itiak Pulang Patang motif (Ranelis, 2012). *Bacatua* or *batabua* fabrics place motifs that are not full or distributed (spread) on the surface of the fabric, while fabrics that have a full motif on the surface of the fabric are fabrics that have full motifs. The motifs found on Pandai Sikek woven fabrics, both racing cloth and *Bacatua* cloth, include: shoots of bamboo shoots, pucuak sikakau, sirangkak, saluak laka, gobah, tampuak mangosteen, areca nut, sirangkak, spinach and peanut butter. *Nagari* the *Batabua* and racing motifs for weaving determine the level of the marketing price. The specialty of Pandai Sikek weaving, West Sumatra, based on the results of Izzati's research, is as follows.

The process of making the songket woven cloth motif, Pandai Sikek consists of various *tuhuak*. *Tuhuak* is the number of gold threads used in making patterns in a motif. The *Tuhuak* used include *Tuhuak* 1, *Tuhuak* 2, *Tuhuak* 4, *Tuhuak* 6. The smaller the number of *Tuhuak* used, the more expensive the songket woven fabric is. This *tuhuak* will form the motif through the *mancukia* process (the process of making motifs on woven fabrics). The shape of the motifs produced by the 4 types of *tuhuak* is basically the same, the difference is the number

of gold threads used. The smaller the number of *tuhuak*, the shape of the resulting motif will be smaller and more complicated (Izzati, 2018).

Weaving is a livelihood of some people in Jorong Tanjuang, Jorong Koto Tinggi, Jorong Pagu-pagu, and Jorong Baruah *Nagari* Pandai Sikek. Pandai Sikek songket woven fabric has its own characteristics, both from the use of gold and silver threads as well as the motifs applied to the fabric. The workmanship is very smooth, often recognized as the best songket fabric in various traditional fabric patterns through geometric stylization expressions in the flora and fauna environment (Biranul Anas, 1995: 95). The weaving and embroidery motifs in the Pandai Sikek village are inspired by nature, both from the forms of flora, fauna, geometric and other natural objects. Girls weave sarongs and *tingkuluak* with gold threads to wear when they get married and to sell them (Silvi, 2015: 23). Based on the classification of motifs used in weaving can be described as follows.

1. Classification of Motifs

1) The Floral Classification

The names of traditional Minangkabau motifs are leaf motifs, floral motifs, and fruit motifs. Usually the name of the motif is given according to the type of leaf, flower, or fruit. There are various forms of flora motifs on Pandai Sikek songket woven fabrics.

This ornamental variety of plants displays a lot of basic sources that come from natural plants or flora. Various forms of depiction that are manifested as decorative patterns are created by transferring the original object in the form of leaves, flowers, trees, and fruits (Soegeng Toekio, 1987: 74).

This decorative motif of plants is a motif based on the form of plants that live in nature. The form is in the form of roots, leaves, flowers, seeds, shoots, fruit, twigs, or trees. Examples based on the classification of flora motifs;

a. Motif *Pucuak Rabuang*

The *pucuak rabuang* motif is a motif taken from the shape of the shoots of bamboo shoots, namely young bamboo that is still in bud and has no leaves. The *pucuak rabuang* motif has a useful meaning for life. In the traditional adage of *ketek baguno, gadang tagunakan*. Young bamboo called *rabuang* can be used as vegetable material while old bamboo (*batuang*) can be used as household utensils. The shape of the young *rabuang* shoots straight up which has the meaning of a symbol of young people seeking knowledge and achieving their goals. When the end of the bamboo is large, it begins to bend downwards and means that if you have knowledge, do not be arrogant (Zulhelman, 2001: 230). The shape of the *pucuak rabuang* motif.



Figure 3. *Pucuak Rabuang* Motif Yuniarti Munaf, 2021

b. Motif *Balah Kacang*

Peanuts have exactly the same shape as each other. When arranged in order they will look balanced form. This motif has a philosophy of nature that must be observed by a *penghulu*, namely being fair. The following is the shape of the Peanut *Balah* motif;



Figure 4. *Balah Kacang* Motif Yuniarti Munaf, 2021

3. Motif *Pucuak Sikakau*

The *pucuak sikakau* motif has similarities with comb ferns that grow in the forest. The *pucuak sikakau* motif depicts the fertility of the Pandai Sikek village. Note the shape of the motif;



Figure 5. *Pucuak Sikakau* Motif Yuniarti Munaf, 2021

c. Motif *Batang Pinang*

The areca nut motif is a straight palm plant. The meaning of this motif is that humans must have noble and honest characteristics according to the norms and religions in society. The *Nagari* Pandai Sikek community is known as a people who are religious and follow the Basyandi Syara', Syara' Basandi Kitabullah custom.



Figure 6. *Batang Pinang* Motif Yuniarti Munaf, 2021

d. Motif *Tampuak Manggih*

The *tampuak manggih* motif means mangosteen stalk. The fruit stalk serves as a support for the fruit. The *tampuak manggih* motif contains a philosophical meaning as a description of the nature of strong and hard leadership. The mangosteen stalk symbolizes that a person must have a leadership spirit capable of protecting and nurturing.



Figure 7. *Tampuak Manggih* Motif Yuniarti Munaf, 2021

e. Motif Biji Bayam

Spinach is a vegetable plant that can be grown anywhere. The spinach seed motif has the philosophical meaning of the capacity to thrive.



Figure 8. *Biji Bayam* Motif Yuniarti Munaf, 2021

2). Classification forms of fauna Motifs

The group of fauna motifs is a depiction of the stylized/composed motifs. The types of animals used as objects of composition include birds, lions, snakes, monkeys, elephants, etc. Examples of fauna motifs are as follows.

a. Motif Bada Mudiak/ Atue Bada

The *Bada Mudik* motif is an anchovy motif. In Minangkabau society it is called Bada. Mudiak which means upstream of the river. The Bada mudiak motif is a stylized motif of small fish that live in groups in the river. The meaning of this motif is to describe an orderly social life, always with the same word, *sehilir* (back and forth), and compact so that it can realize progress which is the goal of life in the family and society. (Zulhelman, 2001: 111). In the Pandai Sikek village, the community has observes kinship in society and likes to work together in various activities.



Figure 9. *Bada Mudiak/Atue Bada* Motif Yuniarti Munaf, 2021

b. Motif Itiak Pulang Patang

The late afternoon duck motif is a type of poultry that is mostly kept and lives in groups. The *itiak pulang patang* motif symbolizes social order in adat.



Figure 10. *Itiak Pulang Patang* Motif Yuniarti Munaf, 2021

c. Motif *Sirangkak*

Sirangkak is a crab-like animal that lives in the sea, fresh water and swamps. *Sirangkak* has weapons so always be aware of enemies who come suddenly. The nature of the *sirangkak* is the philosophy of the Pandai Sikek community who is always vigilant and will not disturb other people.



Figure 11. *Sirangkak* Motif Yuniarti Munaf, 2021

d. Motif *Ula Gerang*

Snakes are venomous living reptiles. *Gerang* is a type of human nature that is excited or boisterous. The meaning of the philosophy of the Pandai Sikek village community is that before entering a place, be careful.



Figure 12. *Ula Gerang* Motif Yuniarti Munaf, 2021

e. Motif *Ulek Tantadu*

The *ulek tantadu* motif is a motif that depicts leaf caterpillars (*tantadu*) walking hand in hand so that it looks beautiful, neat and tidy. *Tantandu* is an insect that sucks honey but does not kill. The meaning of this motif is a symbol of fertility and sustainable ideals of the entire Minangkabau community so that to achieve something there must be someone holding hands and supporting each other and helping each other (Zulhelman, 2001: 236).



Figure 13. *Ulek Tantadu* Motif Yuniarti Munaf, 2021

3). Classification of Geometric Motifs

Geometric motifs are ornaments whose constituent elements are derived from geometric motifs (the science of measurement). Ornaments of this type are often found in objects of historical civilization. Motifs of straight lines, curves, circles, triangles, rectangles, meanders, and others are applied to certain objects. The forms of the elements are arranged repeatedly, alternately, in combination, both horizontally and vertically (Guntur, 2004: 41).

Carved motifs based on rectangular geometry in traditional Minangkabau carvings are known as elbows. The geometric carving motif of a parallelogram is also known as saik galamai. Named saik galamai because this carving is shaped like a piece of gelamai slashed in parallel pieces.

a. Motif Saik Galamai

The Saik Galamai motif or also called ajik is a motif whose shape is taken from the form of galamai, which is a type of food made from glutinous rice. Galamai cut into parallelograms, served on a plate of four fruit means welcome. The saik galamai motif in Minangkabau carvings implies being careful in doing and dealing with various problems so as not to get tangled up (Zulhelman, 2001: 237).



Figure 14. Saik Galamai Motif Yuniarti Munaf, 2021

b. Motif Saluak Laka

Laka is a pot base made of woven sticks or rattan and is round like a gyre. Saluak means a very strong hook or braid. This motif symbolizes the kinship system of Minangkabau people's life which still maintains the matrilineal kinship system. Nagari Pandai Sikek also uses a matrilineal kinship system. The system of intimacy in people's lives whose kinship is very close in gathering strength to support even heavy responsibilities.



Figure 15. Saluak Laka Motif Yuniarti Munaf, 2021

b. Motif Biteh/Cukia

This motif can also be interpreted as a barrier. This motif is also used as a barrier (biteh) between the top of the cloth and the body of the cloth. Every time after the pucuk of cloth is always accompanied by this biteh motif. This means that everything that is done must be aware of the existing limitations.



Figure 16. Biteh Motif Yuniarti Munaf, 2021

c. Motif Salapah Gadang

The Salapah Gadang motif is the place for tobacco used by niniak mamak in the Pandai Sikek village. Salapah is always brought, when meeting each other, then before speaking, greeting is opened and offered. This motif contains a philosophical meaning that the people of Nagari Pandai Sikek have solidarity and tolerance for others in accordance with the adage "lamak deck crew, katuju di urang" (fits yourself and is liked by others).



Figure 17. *Salapah Gadang* Motif Yuniarti Munaf, 2021

d. Motif *Barantai Putih*

Barantai means related or related. The *barantai putih* motif means a motif that is related or tied to the macau thread (gold thread) that forms the motif. The philosophy of this motif also illustrates that human life helps and supports each other so that unity occurs and is maintained as a unified whole.



Figure 18. *Barantai Putih* Motif Yuniarti Munaf, 2021

e. Motif *Barantai Merah*

The Red *Barantai* motif comprises motifs that are related or have more dominant ties to the warp threads than the macaque threads. This motif illustrates the strong bond between the people of the Pandai Sikek *Nagari*.



Figure 20. *Barantai Merah* Motif Yuniarti Munaf, 2021

f. Motif *Gobah Masjid*

The gobah motif is a motif taken from the shape of the mosque's dome or gobah so it is called gobah masjid. This illustrates the Pandai Sikek community who all embrace Islam so that mosques or prayer rooms are easy to find in the Pandai Sikek area.



Figure 21. *Gobah Masajik* Motif Yuniarti Munaf, 2021

2. Impementation of Motifs on Products

Specifically, songket weaving by craftsmen at Pandai Sikek has three types of mandatory motifs that are always displayed in every woven fabric manufacture, both in the manufacture of songket woven fabrics. The three types of motifs are: areca nut motifs, amaranth seed motifs, and saluak laka motifs. Various handicrafts, besides songket, sandals, skullcap, bags, wallets, key chains, and many more. Another advantage is having woven from various materials and motifs that are applied to various shapes. The implementation of songket weaving on the product is as follows;



Figure 21. Tenun Songket Material Sutra

Motif used: *Pucuk Sikakau, Balah Kacang, Tampuak Manggih, Barantai Merah dan Ulek Tantadu*
Rosta Minawati, 2021



Figure 22. Application of Songket to a purse.
Rosta Minawati, 2021



Figure 23. Application of songket to a bag.
Rosta Minawati, 2021



Figure 24. Application of songket to a glasses case
Rosta Minawati, 2021



Figure 25. Aplikasi pada Sandal
Rosta Minawati, 2021



Figure 26. Application applied to a souvenir pen or pencil holder
Rosta Minawati, 2021



Figure 27. Application to a traditional cap
Rosta Minawati, 2021



Figure 28. A bag
Rosta Minawati, 2021



Figure 29. The Dahlia Flower motif on a organdi shawl
Rosta Minawati, 2021



Figure 30. The Terawang border motif on a cushion cover
Rosta Minawati, 2021



Figure 31. Application to a key rack
Rosta Minawati, 2021

4. CONCLUSION

Pandai Sikek, West Sumatra is a village whose residents practice weaving crafts. The types of motifs found in Pandai Sikek weaving are the Siriah Gadang motif, the Kaluak Paku motif, the Rose Flower motif, the Pucuk Rabuang motif, the Orchid flower motif, the Sunflower motif, the Lotus flower motif, the Jasmine Flower motif, and the Itiak Pulang Patang motif. The motifs found on Pandai Sikek woven fabrics, both balapak and bacatua fabrics are those of bamboo shoots, pucuk sikakau, sirangkak, saluak laka, gobah, tampuak manggih, areca nut, sirangkak ketek, spinach and balah peanuts. The application of motifs in textile crafts is found in weaving, embroidery and batik, utilizing both floral motifs, geometric fauna and other natural objects. Various applications of motifs on Pandai Sikek handicraft products, West Sumatra, can be found in bags, wallets, shoes, sandals, skullcap, scarves, brackets, headdress, songket kodek, saruang balapak, saruang batabua, songket shawl, batabua tingkuluak tanduak scarf (women's headgear), and sisampiang (salempang penghulu) used in traditional ceremonies. Marketing is pursued in local, national and International communities.

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